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to black. Then besides the woods the materials used for marquetry are tortoise shell, horn, ivory, mother of pearl, brass, tin or *étain*, silver and gold.

Each of these materials requires the most delicate manipulation. Tortoise shell is generally of several tones at once, blonde, brown and almost black, some shell is speckled and other is iridescent like mother of pearl. The tortoise shell is flattened by steeping in hot water and subsequent pressure. Then when the sheets are of the requisite thickness, a coat of color is applied on the underside, either vermillion, green, blue, or lamp black, and over the coat of color a sheet of paper. The shell thus flattened and prepared is ready to be sawn up. Ivory and mother of pearl are prepared for marquetry in the same way as for other industries.

The brass employed in marquetry is of different tones and takes different names. The coppery red brass is called *roselle*; the yellow brass, copper mixed with one third of natural oxyde of zinc, is called *laiton*. The gold employed in marquetry is rendered malleable by alloying it with copper. The white, red, yellow and green gold produce fine effects in combination with mother of pearl and tortoise shell. *Étain* or pewter is also alloyed with brass to give it hardness. Its cold tones, like those of silver, render excellent service in contrast with the warm tones of gold or tortoise shell, as may be seen in the work of Boule, who used it very largely.

The combinations of all these materials in marquetry work are further beautified and enriched by being engraved with the needle. The *tailles* or incisions are filled in with black varnish or resin which renders the engraving visible, and the whole surface is then polished or burnished.

Such are the means which the French have employed, and still employ, to add to the effects of color in furniture, and when these means have been employed by men of perfect taste, like Boule himself, the results have been splendid. The example of Boule is a warning to all who wish to imitate or emulate him; they must have taste, a sure eye for color, immense experience in design and in the capacities of their material, and above all their work must be of the most consummately fine execution, of perfect purity of outline, and, in short, worthy of the precious materials of which it is composed.

#### PORCELAIN INDUSTRY OF JAPAN.

JAPAN is particularly favored for the production of porcelain, as throughout the islands at numerous points nature has mixed the fusible and infusible materials in all the various proportions required for different grades of the manufactured material. In proportion as silica predominates, the ware is translucent, light, and brittle, and in proportion as alumina prevails the ware increases in weight, opacity and cohesion.

In the best ware there is from 70 to 80 per cent. of silicious or fusible matter, and from 15 to 18 per cent. of alumina or infusible matter. The clays are powdered by water power or by hand, and then decanted, dried, and stored. The shaping is done on the potter's wheel, a sharp curved knife being used. The kilns are built on hill sides, and have the peculiarity that they are connected, and whilst each kiln has its own firing place, the draft from the lower kilns is communicated to the upper ones, which are accordingly more intensely heated.

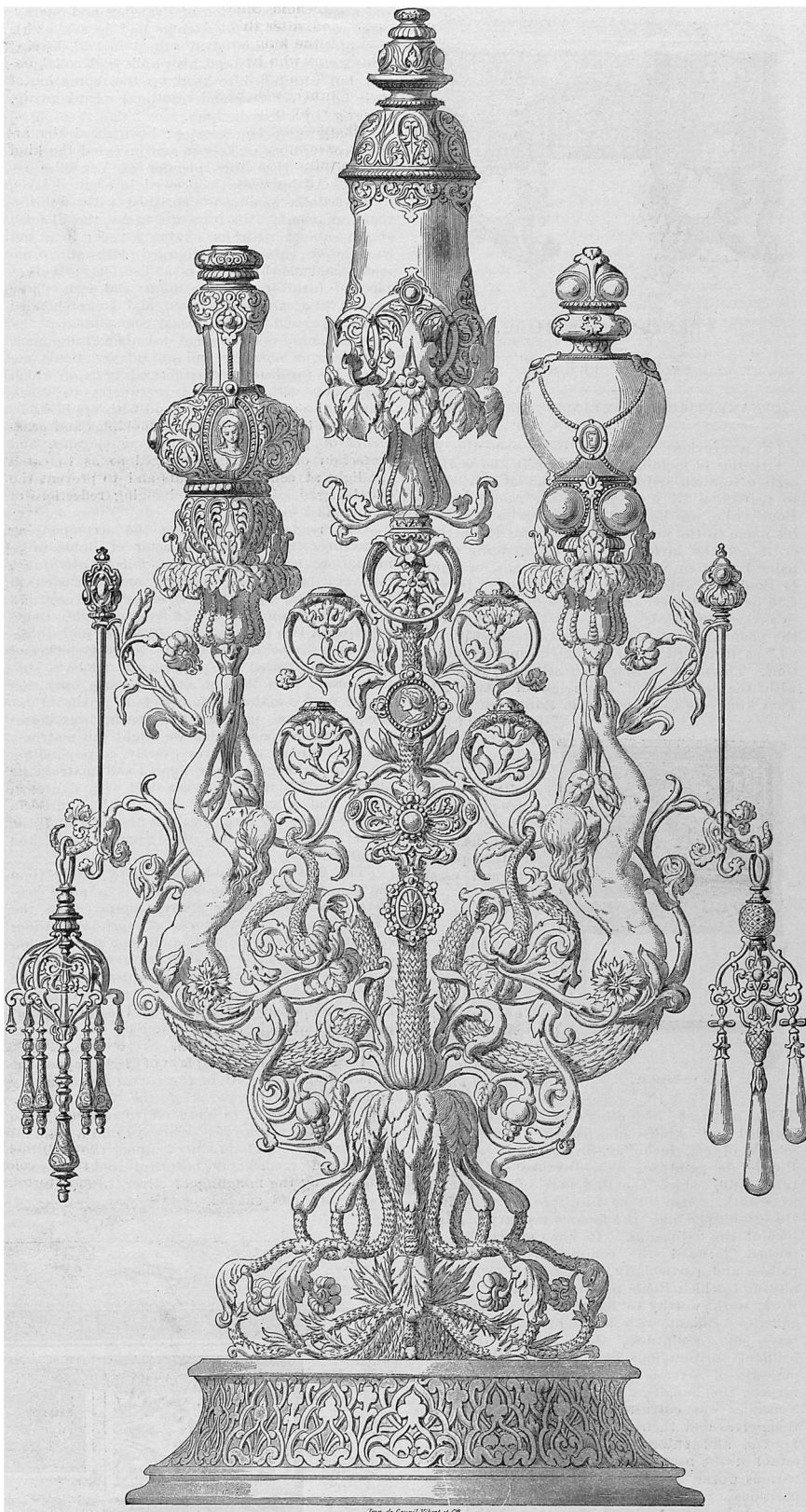
The glaze is from silicious clay and potash. The painting varies in the different districts. The coloring oxides are those of copper, cobalt, iron, antimony, manganese, and gold, the desired colors being produced by different temperatures.

Among the manufactures is the beautiful blue and white Owari ware, the painting on which consists of branches of trees, grass, flowers, birds, and insects, copied from nature with rare skill; of late years this ware has been made in blue, green, and gold.

In the Eurari ware, the surface of the vessel is generally divided into medallions or figures, which alternately have red, blue, or white background, with figures in green or blue and gold. It is a strikingly beautiful ware. The egg shell porcelain sold at Nagasaki is made from this same clay.

The crackled ware of Satsuma is a small paste porcelain, formerly confined to small vessels, but now large vases are made. The best ware has a complete net work of the finest crackles. The painting is of birds and flowers, and noted for its delicate lines of green, red, and gold. The Kioto ware is much like the Satsuma in color and crackle, but is lighter and more porous.

There is a kind of ware made in Kioto called *craku*, the whole body of which is covered with a



SILVER STAND FOR JEWELS. A PARISIAN NOVELTY.

red oxide of iron, and then over this mythical figures in gold are traced. The Kaga ware is faience, and the style of painting is unlike any other in Japan. For colors a light sesquioxide of iron red is used with green and gold. The surface is profusely covered with trees, grasses, flowers, birds, and figures of all classes of people with their costumes, occupations, and pastimes.

In former issues we have sufficiently characterized Japanese painting on porcelain. The important industry of porcelain manufacture in Japan has been greatly stimulated by the foreign demand, mainly excited by the expositions of Philadelphia, Paris and Vienna.

THE crazy quilt of 1884 is a wonderful development, with its height of curiosity not yet attained. It combines landscapes and faces painted on satin, outline figures in embroidery, Kate Greenaway painted figures, cat tails solidly embroidered, spider's webs, butterflies, gorgeous birds, fans, storks, and other designs wrought on pieces of every shape and hue, feather-stitched or stitched in some fantastic manner together, and the four sides of the medley in silk bordered by a large cord with cone-shaped tassels at the corners. The date appears on a panel at the center as well as the initials of the maker in gold.